NPS Form 10-900
(Rev. Aug. 2002)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name ___Carr's Hill_____

other names/site number __VDHR # 002-5082_____

2. Location

street & number _1910 Carr's Hill Road_____ not for publication____

city or town _Charlottesville_____ vicinity _X_

state _Virginia_____ code _VA_ county _Albemarle____ code _003_ zip code _22904-4138_

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this _X_ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _X__ meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally _X_ statewide ___ locally. (___See continuation sheet for additional comments.)

_____ _____
Signature of certifying official Date

___**Virginia Department of Historic Resources**_____
State or Federal Agency or Tribal government

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

_____
Signature of commenting official/Title Date

_____
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

____ entered in the National Register
___ See continuation sheet.
____ determined eligible for the National Register
___ See continuation sheet.
____ determined not eligible for the National Register
____ removed from the National Register
____ other (explain): _____

Signature of the Keeper_____ _____

Date of Action_____ _____

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5. Classification

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Ownership of Property (Check as many boxes as apply)

___ private
___ public-local
_X_ public-State
___ public-Federal

Category of Property (Check only one box)

_X_ building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
5	0	buildings
1	0	sites
0	0	structures
0	0	objects
6	0	Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

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6. Function or Use

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Historic Functions (Enter categories from instructions)

Cat: Education Sub: Education-related: President's House
Education Education-related: Student Dormitories

Current Functions (Enter categories from instructions)

Cat: Education Sub: Education-related: President's House
Education Education-related: Guest Houses

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7. Description

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Architectural Classification (Enter categories from instructions)

Late 19th and 20th Century Revivals: Southern Colonial Revival

Materials (Enter categories from instructions)

foundation Brick
roof Stone: Slate
walls Brick
other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

_X_ A Property is associated with events that have made a significant contribution to the broad patterns of our history.

____ B Property is associated with the lives of persons significant in our past.

_X_ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

____ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

____ A owned by a religious institution or used for religious purposes.
____ B removed from its original location.
____ C a birthplace or a grave.
____ D a cemetery.
____ E a reconstructed building, object, or structure.
____ F a commemorative property.
____ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture
Education

Period of Significance 1856-1957

Significant Dates 1856, 1905, 1906, 1908, 1909

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder McKim, Mead and White

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

___ preliminary determination of individual listing (36 CFR 67) has been requested.
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey # _____
___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
_X__ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
_X__ University
___ Other
Name of repository: _Virginia Department of Historic Resources/University of Virginia

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10. Geographical Data

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Acreage of Property _Approx. 4 acres__

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing
1			2			3			4		

___ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

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11. Form Prepared By

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name/title_Kelly Spradley-Kurowski (Historic Context), John Milner Associates (Architectural Descritption) and Marc C. Wagner (Architectural Context)_
organization_Virginia Department of Historic Resources_____ date__May 16, 2007___
street & number_2801 Kensington Avenue_____ telephone_804-367-2323____
city or town_Richmond_____ state_VA_ zip code _23228_____

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Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets
Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.
Photographs Representative black and white photographs of the property.
Additional items (Check with the SHPO or FPO for any additional items)

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Property Owner

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(Complete this item at the request of the SHPO or FPO.)
name _University of Virginia (Commonwealth of Virginia)_____
street & number_____ telephone_____
city or town_____ state_____ zip code _____

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Architecural Description

The following detailed description for the Carr's Hill, the President's House, was researched and written by John Milner Associates, Inc. in February 28, 2006. The report is a detailed analysis that includes history, description, and analysis of engineering and architectural elements of the property. The report is titled: President's House on Carr's Hill/Building Assessment & Schematic Design-Final Report. The report does not contain detailed descriptions of any of the outbuildings or landscape.

Exterior

The President's House at Carr's Hill is a large Colonial Revival-style house with a prominent double-height pedimented portico in the Doric order extending across most of the facade. The house is cubic in form, five bays wide, two stories, and two-to-three rooms deep, constructed of red brick laid in Flemish bond on all four elevations with wood trim painted white. The visible surfaces of the slate roof are hipped, though there is also a large section at the center of the roof that is nearly flat. Two tall chimneys rise in near symmetry from each side elevation, and another chimney
rises near the center of the roof. The cubic form is offset by a two-story ell projection at the northeast corner, containing the kitchen, and a two-story semi-octagonal bay forming the eastern side of the dining room at the center of the east elevation.

The house occupies a prominent site, overlooking the university chapel and the "Academical Village," the university's original set of buildings to the southeast, as well as the library buildings and the low-lying athletic fields to the southwest. The house is also prominently sited with respect to a gymnasium and a row of fraternity houses to the east. Mature trees along steep slopes to the west and northwest add to the house's grandeur. Within this setting, it is surrounded by a sweeping lawn on three sides, terminating at the north by a rose garden as well as several small historic buildings containing garage and office functions.

The house has at least one porch on each side. Across the primary facade, as noted above, is a portico with a herringbone brick floor. located four steps above the grade of the front lawn. A small second-story balcony is sheltered within the portico, in the center bay, directly above the entrance. The balcony balustrade consists of a post-to-post railing with Classical Revival-style turned balusters. There is a spherical finial at the top of each of the posts. A matching balustrade once surrounded the nearly flat section of the main roof, as seen in photographs as late as the 1910s. The portico has triglyphs in its frieze, along the three sides of the projection, and a fanlight in the center of the tympanum of the pediment. The columns have simple Doric-order bases and capitals, and the bottom one-fourth of each column is plain (smooth), above which the surfaces are fluted. The other porches consist of a terrace to the east. a porte cochere on the west side, a two-story porch in the building's northwest corner, and a one-story sun room at the rear.

At the east side of the house, the large brick terrace surrounding the dining room bay window is sheltered by a cloth awning. In its original design, the terrace echoed the semi-octagonal shape of the bay window and had a balustrade at its perimeter that resembled that of the portico balcony. The design was rebuilt to the current rectangular form by 1974, although it has been altered several times since then. The terrace floor consists of brick pavers in a running-bond pattern, divided into rectangular sections by a grid of stone borders. The terrace is connected to the house by

three pairs of French doors. The middle set of French doors is in the center facet of the bay window at the dining room, with

the flanking ones leading into the living room and the pantry. At the outer edge of the terrace is a low brick wall, six courses of brick in height, with a dressed stone cap. A second large rectangular terrace, usually covered by a cloth tent, was recently added at the northeast corner of the dining-room terrace.

On the west side of the house is a flat-roofed porte cochere, crowned with a Chinese railing. Further back on the same elevation is an enclosed two-story side porch sheltering an entrance to the rear hall. The porte cochere is supported by brick piers, the outer two of which are connected at the base by a half wall. The upper level of the two-story porch has a Chinese railing to match that of the porte cochere, while the lower level has raised panels below the railing. The porch enclosure consists of 1/1 window sash above the railings. A band of wood louvers is found above sashes of the first-story portion of the enclosure. Although the first-story portion of the porch was originally enclosed. The present enclosure elements were installed in 1960. The porch's double-height columns are square in plan and have paneled faces, with wood moldings as capitals. The rear porch is a shed-roofed sun room, built and modified several times in the
twentieth century. The sun room has large fixed panes of glass separated by narrow sections of flat-surfaced wood. The flat section of the roof originally had a railing with turned balusters to match those of the portico balcony, but these elements are now missing.

The house has double-hung windows of uniform width, generally 6/6, except in the three main rooms of the first story where some are 6/9 sashes and some are 9/9. Across the facade, in the first story, the windows are 9/9, extending to the floor. Some of the window openings on the east side, as noted above, have paired French doors leading out onto the terrace. The windows have adjustable louvered shutters. The shutters are held open by metal rods that extend toward the center of each window sill. At the attic level, there are two dormers in each side elevation and two in the rear elevation. The dormers are all gabled except one facing the rear in the northwest corner, which is a little wider and has a shed roof.

Interior

Carr's Hill President's House consists of 4 levels, a basement, first floor, second floor, and attic. All levels have functioning spaces. Of all areas in the building, the first floor contains the most formal and architecturally sophisticated detailing. The basement and attic were designed to have service areas, including bedrooms for servants. The second floor was, and still is the more private area for the University President and family, including bedrooms and home office. The following architectural description/analysis of the first floor is reproduced from the John Milner Associates, Inc. report is titled: President's House on Carr's Hill/Building Assessment & Schematic Design-Final Report.

First Floor Interior

Inside, the house has a center-hall plan, revolving around a space referred to as the "main hall." The main hall separates the living room and dining room of the east side from the sitting room, stairway, and library of the west side. Entered from the front through a small vestibule with highly formal Classical Revival-style details, the main hall terminates at its north end with a fireplace. One of two symmetrically placed doors flanking the fireplace accesses the rear stair hall, while the other leads to a small closet. A few feet before this terminus, the main hall meets the double-

height side hall, creating a "T," or nearly an "L" form in plan. The side hall passes between the sitting room and the study and contains the main stair. Where the two large halls meet, there is an elliptical arch in the west wall of the

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landing is the doorway leading in from the porte cochere. The doorway is framed by two small rooms now containing powder-room facilities. Above the landing is a large round-arched window looking west from the double-height space of the side hall and stairway. The large window lights not only the stairway but also the smaller hallway at the top of the stairs that connects the second story-bedrooms. The main stair extends only from the first to the second story. As a result, the third-story bedrooms are accessible only from the smaller stairway that rises from the hall between the study and the kitchen in the rear part of the house.

Main Hall

The main hall, though linear in form, is a grand space. Its grandeur is emphasized by the formal, elliptical arch along the west wall, where it is met by the side hall. The arch springs from a paneled pilaster at each end and has an ornamental keystone at its center. The pilasters cap the comers of the walls where the two halls meet. The fireplace at the end of the hall provides an on-axis focal point, marked by a mantelpiece with a Doric order frieze with triglyphs. Below the frieze are half-round Tuscan pilasters. The design of the frieze closely follows the same style of detailing as found in the portico. The mantelpiece, which also matches mantelpieces found in the current library and several of the bedrooms, was actually restored to this design in 1985. For at least fifteen or twenty years prior to 1985, the fireplace had apparently been surrounded by a simple mitered molding with no mantelshelf.

The hall has a number of finishes and details found throughout the first story, sometimes with minor variations from room to room. The floor is oak with a light-toned natural finish and some of the diagonal graining produced by quarter-sawn timber. The walls and ceiling, though composed of flat plaster, meet at a multi-stage decorative plaster cornice. The baseboard has a cap with either a three-quarter-round profile or a cyma recta profile, depending upon the room. The door casings are mitered at the corners and have backbands. Nearly all woodwork, whether baseboard or door or window casings, has a very thin strip of scotia molding where it meets the plaster. The doors to the larger rooms are recessed in paneled reveals. The panels were installed when the door openings were reduced in size in the process of removing the original pocket doors. The openings to the main rooms are about four-feet six-inches in width, although the original drawings call for them to be wider, in most cases, six-feet wide, to accommodate large pocket doors. As detailed in the McKim, Mead & White drawings, all but one of the openings had a single pocket door that rolled off to one side, while the remaining opening, from the living room to the dining room, had a pair with a pocket to each side. The pockets doors were replaced by the pairs of side-hinged doors by 1959. A set of drawings produced at that time show the openings at their current dimensions, with swinging doors. These replacement doors have since been removed from all but the dining-room openings and are stored in the attic of the house, above the portico.

The original pocket doors, conforming to the original dimensions and other details, are in the attic of the garage where they were apparently placed at the time of removal. Each of the larger doors was designed to look like it was actually a pair, by placing a false astragal down the center, in a wide center stile. The astragal is recessed in a groove and is similar in profile to a half-round bead, but carved in a rope pattern. The doors were hung from a track concealed in the lintel above each opening; the wheels are still attached at the top of each door. The design of the doors was modified after the original drawings were prepared, replacing the large, wood, raised panel designed for the bottom three quarters of each door leaf with a pattern of clear glass in metal caming. On the east side of the hall, eight panels of an antique Chinese dressing screen were mounted to the wall as a decorative feature in 1985. The screen is part of a larger ensemble that originally included eight other panels. The screen was installed using a permanent mounting system which is detailed in drawings on file at the university.

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The main hall is lit by a small basket-style fixture near the center of the ceiling (in line with the keystone of the arch) and four sconce-fixtures, installed in 1985, two at each end. The sconces at the north end are over the mantel. At the vestibule end of the hall are two seat-height radiators with wood covers and cushions, flanking the entrance. The covers may be from the original construction of the house, but were modified in 1959. Although the radiators were shown on the original drawings as tiny squares in plan, they were eventually worked out at a larger size and in more detail.

William M. Kendall of McKim, Mead & White commented in his 20 November 1908 letter, after visiting the partially completed house, that "It is recommended that the radiators in the hall be made lower and wider [than what had apparently already been installed], reaching no higher than the top of the chair rail." This change was apparently made at some point after Kendall's letter, as the current radiators match the description of the preferred design and not of the initial installation that Kendall rejected. An earlier letter from McKim, Mead & White, dated 31 January 1907, says "In regard to radiators, we intend to inclose [sic] them with wood paneling, lined on the inside with sheet metal and provided with top and bottom registers; but inasmuch as during your recent visit to our office you questioned the necessity for this we have omitted the enclosures from the plans and specifications. They can be added if you think wise, though, of course, every such addition will increase the cost of the house." Based on this correspondence, it is not
clear whether the covers were installed before the house was completed, but the general framework of the present covers appears to date from President Alderman's time at the university. In any event, the covers were in place by 1959, when modifications were made to them. The drawings prepared at that time indicate that the wood framework was
existing and that the proposed alterations consisted of adding "brass wire lace-112" mesh" and "new panel molding" at the edge of the mesh. Before 1959, the covers were slightly taller, by 3 inches, but the height was reduced to make them more suitable for sitting.

The south vestibule is the space that leads into the main hall from the front entrance. It is narrow in the north--south dimension, from an exterior pair of doors to an inner framed opening that once held a second pair of doors. It features richly finished walls, floor, and ceiling with a number of high-style Classical Revival details. There is a semi-circular niche with a clamshell top in both the east and west walls. (The niches were closed in at some point, probably in the 1950s, and were reopened when they were "rediscovered" as part of a renovation project in the 1980s.) The vestibule floor is a diagonal checkerboard pattern of gray and black stone. Both the exterior doors and interior doors have sidelights and elliptical fanlights with richly patterned glass divided by curved muntins featuring ovals and quarter circles. The mullions and jambs are formed with fluted pilasters and similar molded wood profiles.

Side Hall

The side hall is a westward extension of the main hall featuring the main stair in a double-height space. From the main hall, the view into the side hall is framed by an elliptical arch. The side hall features layers of rich details in carved wood and plaster, from fretwork and other Classical Revival-style carvings in the stringer of the staircase to a large round-arched window above the raised-panel wainscot at the landing of the stair. While the fretwork accentuates the diagonal line of the stringer, the most ornate carvings in the staircase are flowing fern-leaf patterns just above it in the triangular area at the end of each step. This heavily ornamented stringer supports turned balusters that, like the

carvings below, are painted white. The balusters support a walnut handrail. The handrail curves outward at the bottom of the steps, to meet the walnut newel post. The newel post is square in profile and has concave fluting on all four

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sides. In the square cap of the newel post is a button-like round metal ornament with the words "Carr's Hill" inscribed across its center. The words "McKim, Mead & White Architects" are in smaller letters along the circumference.The entrance from the porte cochere leads into the side hall through a confined area under the landing of the stair. From the completion of the house to 1959, this smaller space was a separate vestibule, or air-lock, with a second door in line with the eastern edge of the landing. The small, square space to the south of this vestibule was shown as a powder room, or "lavatory," in the original floor plan drawn by McKim, Mead & White. Like the inner door to the vestibule, the lavatory door was in line with the eastern edge of the landing. The door was reworked in 1959 to change the direction of the swing (apparently to make the bathroom fixtures less conspicuous from the center hall). Until that time, the space under the stairs, to the north of the vestibule, was accessed by a door that consisted of a hinged section of the paneled wall below the stringer. The space was apparently intended to be used as a closet for coats and similar items from the beginning; the original McKim. Mead & White floor drawings show a set of shelves for footwear labeled "Rubbers etc." In 1959, the hinged section of the paneled wall was sealed up and a full-height door was inserted under the landing to replace it. In 1959, this space was made into a lavatory, or powder room. With the 1959 removal of the inner door of the vestibule, it became apparent that the door to the original lavatory space could also be moved to the side. At some point after 1985, the two spaces were both redesigned as modern powder rooms.

Living Room

The room now known as the living room was originally designed to serve as a library, as labeled on the original floor plan drawn by McKim, Mead & White. A library in this location was also mentioned in the original "Tentative Statement of Plans" believed to have been developed by Dr. and Mrs. Alderman. The drawings included details for a set of bookcases along the west wall. There is currently no evidence of the bookcases, and it is possible that they were never installed. A possible scenario would be that, as a last-minute change, perhaps to save money, the study (the current library) was chosen to be as the first floor's only library space. Although the original McKim, Mead & White floor plan shows no bookcases in the room labeled "library" (the present living room), another McKim, Mead & White drawing that has survived in the university's collections shows an elevation view of the west wall of this room. The elevation drawing depicts the bookcases as having plain glass doors. There is also written correspondence concerning the bookcases. On 17 September 1908, for instance, Dr. Alderman wrote to McKim, Mead & White asking for the detail drawings for the bookcases and inquiring about the possibility of using oak in the current living room. In William M. Kendall's 20 November 1908 letter covering final design details as the house was in completion, Kendall informs the Aldermans: "The bookcases for the library are being drawn with paneled pilasters, as you suggest." The bookcase currently located in the northwest corner of the study (current library) has this detail. At about twenty-seven by nineteen feet, the living room is the largest of the four main rooms of the first story. Its focal point is a centrally placed fireplace in the east wall, with a Classical Revival-style mantelpiece that features a bas relief carving of an ancient Greek lamp in its frieze. The lamp motif is a stylized variation on a common decorative arts symbol of education known as the "lamp of knowledge." The mantelpiece has a shelf with about four stages of moldings along its edges, supported at each end on a scrolled console. Below the consoles and frieze, the mantelpiece consists of a mitered casing that frames the sides and top of the fireplace opening. The backhand of the casing flares outward to form knees as it meets the baseboard. Within the mitered frame of the casing, the fireplace opening has a facing of deep-green marble with delicate white veining. The same marble provides the outer portion of the hearth, outside the firebox. The firebox has been fitted with gas logs, as evidenced by a key that operates the gas valve from within a small wooden box attached to the floor to the right of the chimney breast.

The living room is entered from the hall at a doorway centered in its west wall, opposite the fireplace, or from the dining room by way of a doorway centered in the north wall. The doorway to the dining room has a pair of side-hinged doors; a similar pair has been removed from the opening from the living room to the main hall. The openings are
both four-feet six-inches in width. These are among the original doorways where the original pocket doors were located before they were replaced around 1959. The set of side-hinged doors leading to the main hall was removed in the 1970s and is stored in the attic of the house, above the portico. The room has an oak floor with some quarter-sawn floorboards and a light finish, as found throughout the first story. The flooring is original, though it has been refinished
recently.

The living room, like the other main rooms of the first story, has plain plaster in the walls and ceiling, with a decorative plaster cornice along the edges of the ceiling. The cornice is mainly composed of bench-cut plaster. However, it also includes a row of dentils and some cast-plaster ornamentation in the form of small, round medallions. At the bottom edge of the molding is a painted wood picture rail (at the time of construction most items displayed on walls, such as paintings, were suspended from picture moldings by chains or similar devices). There is no evidence of the alterations that occurred at the doorways when the openings were reduced, in either the flat plaster surfaces or the baseboard. Extensive plaster replacement in 1959 explains the absence of evidence in the walls themselves, but the fact that there are no signs of the change in the woodwork either may indicate that the door casings and much of the baseboard were replaced at that time; if so, the replaced elements follow the original design details in all aspects except the dimensions and reveals of the doorways. The room's door casings match those of the other first-story main rooms. They are traditional two-stage casings with a backband, mitered at the top corners, with small plinths at the bottom where the casing and baseboard meet. The baseboard is similar to that found in the main hall and other first-story rooms, but has a slightly different cap. The outlets in this room are located in the baseboard, and the room is lit by table lamps.

Sitting Room

The sitting room was originally referred to as the "reception room" in the original floor plan drawn by McKim, Mead & White. It is referred to as a "drawing room" in the original "Tentative Statement of Plans" that Dr. and Mrs. Alderman apparently developed in the early stages of planning for the house. Although this room is smaller than the living room and dining room, at the time the house was built it would have had an important function as the primary room in which certain kinds of guests were received, either initially upon entering the house or after a meal. The expression "drawing room" is a shortening of an older term "withdrawing room," a room frequently used in the nineteenth century by a group of ladies for sitting together after a meal. McKim, Mead & White's term "reception room" suggests that guests would come into this room first upon entering the house, a particularly likely scenario for many guests since the dining room was reserved for meals and the current living room was designed to be a library. The installation of bookcases and cabinets flanking the fireplace in this room probably reflects that it gradually became more of a forma1 showcase space than a frequently occupied room. Its original functional importance, however, is reflected in the fact that great care was taken in choosing its finishes, as documented in a number of drawings and written materials that have survived.

The focal point of the room is a fireplace centered on the west wall, with a Classical Revival-style mantelpiece. The mantelpiece is very close to that shown in a 1908 detail drawing developed by McKim, Mead & White and entitled "Mantel for Drawing Room." Two notable differences are that it is about three-inches taller than the dimension given

areas to the right and left of the chimney breast (a bookcase on the left and a matching radiator cabinet with some storage space, to the right) in 1959, apparently with the intention of emphasizing the centrality of the mantelpiece and creating a formal place to display hooks or curios. The radiator cabinet at the southeastern comer of the room was probably installed in 1980s. It nearly matches covers that were installed in the dining room and along the north wall current library at about that time. However, the radiator cover in the southeast comer of the sitting room has a different perforated metal grille from all the others in the first story.

The room is accessed by two doorways, one from the main hall and one from the side hall. At both doorways, door leaves have been removed. Both doorways were originally shown as wider openings with sliding pocket doors. The cornice in the sitting room is similar to what is found in the other main rooms of the first story. It is mainly composed of bench-cut plaster. Unlike the cornices in the other rooms, it includes a line of plaster ornament that is curved in section, similar to a quarter-round profile, but cut with grooves, so that it resembles a stylized rope pattern. At the bottom edge of the molding is a painted wood picture rail. The room has an oak floor with some quarter-sawn floorboards and a light finish, as found throughout the first story. The room's door casings match those of the other first story main rooms. They are traditional two-stage casings with a backhand, mitered at the top comers, with small plinths at the bottom where the casing and baseboard meets. The baseboard in this room has a three-quarter-inch round cap, above which is a strip of the thin scotia molding found at the edges of most of the house's first-story woodwork. The electrical outlets are generally located in the baseboard. There is a junction box just above each comer of the mantelshelf; they appear to have been installed to house outlets and/or to connect to former light fixtures, but they are currently capped and the caps are painted to blend into the adjoining plaster. The room is lit by table lamps.

Dining Room

The dining room is in many ways the most formal room among the main first-story rooms. It is one of the first story's largest rooms, at approximately 20 feet by 20 feet, not counting the bay window that provides a semi-octagonal extension of the room to the east. In the "Tentative Statement of Plans for President's House" which was apparently developed by the Aldermans before any architects were asked to develop a design for the house, the dining room is described in a straightforward manner: "...it is desired that the dining room should terminate in a bay window to contain fireplace with window above, as shown on sketch." This is one place where the "Tentative Statement of Plans ..." differs from the red-ink floor plan, as that plan shows the fireplace in the current location. The dining room was also to open into a butler's pantry (the "red-ink plan" shows the kitchen and the pantry reversed, so that the door is on the other side of the fireplace).

One area of criticism that the Aldermans provided in reaction to Stanford White's first set of plans was that he had "Failed to make [the] dining room a bay, as directed." Another was that he had placed the fireplace in the wrong place. The final design may have been a blend of what the Aldermans had asked for and White had developed, as it does terminate in a bay window, but not one with a fireplace in the center facet.

Although the overall form of the dining room has not changed since the original drawings, there have been some subtle changes. The original drawings show two rectangular shadows (i.e., the drawing had two rectangles shaded in a light wash), without labels, flanking the doorway to the living room. These may have been cabinets, such as built-in china cupboards (if so, it is possible that the two cabinets in the hallway on the third floor are from this location). At

present, the dining room has a low, paneled wainscot terminating at the bottom with an unusual multi-stage base molding.

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The wainscot and base molding conform to the present width of the doorways leading to the main hall and the living room. This is possibly an indication that neither the base molding nor the wainscot is original (although a wainscot design of this type is shown on the original drawings), as there is no sign of a change occurring when the pocket doors were removed and the openings made smaller. The base molding, which extends about two inches into the room, would also show evidence of the china cupboards unless the molding was installed after the cupboards were removed.

The dining room has the same oak flooring with some quarter-sawn floorboards as found throughout the first story. As in the other rooms, it appears to have recently been refinished.

The bay window end of the dining room contains a number of complex design elements and finishes. The center facet of the window bay is a narrow pair of French doors designed with very thin stile and rail elements to blend in with adjoining windows. The doors have original brass hardware, some of which is among the most delicately detailed brass hardware still in place in the house. The oval knob for the deadbolt at the bottom of each door leaf, anchoring the leaf to the threshold, has an incised motif consisting of two crossing "S" curves forming an " X with small fleur-de-lis patterns to each, and with a long arrow extending under the "X." The ornament appears only on these two knobs, while a third oval brass knob near the top of the doors has a plain surface. The threshold beneath the doors is gray marble,
custom cut to meet the doors. The original drawings call for casement windows to the sides of the French doors, but sash windows were used instead. In front of these windows are radiators with covers that were installed in 1985. They match the radiator cabinet installed at that time along the north wall of the current library and are similar to one installed about the same time in the southeast corner of the sitting room. The dining room fireplace has a mantelpiece with Ionic-order details, including a disengaged column at either end supporting the mantelshelf. The columns are fluted and have Scamozzi capitals. There is a line of ovidarts at the bottom edge of each capital, matching an ovidort molding that extends across the entire mantelpiece at the top of the frieze, at the bottom edge of the mantelshelf. At the center of the frieze is a rectangle framing a carving of an open flower which is nearly a stylized sunburst in form, surrounded by fern-like, leaves the stems of which form an " X pattern to each side of the blossom. An original McKim, Mead & White interior elevation drawing showing the living room (original library) fireplace depicts almost the exact same design at that location, including the center rectangle, while a detail presented in 1908 for the dining room fireplace shows it slightly simplified from the current dining room detail. (A different design was chosen for the living room mantelpiece, perhaps allowing for the more complex version of the design to be used in the dining room.) Thefireplace has gas logs, and the hearth is composed of red brick with the top surface painted black. The facing of the masonry around the firebox opening is a smooth material, such as iron plate or slate, painted black; however, the material itself was not identified for this study.

The doors leading into the dining from each direction are important elements of the design. The French doors to the terrace are discussed above. The other three doorways have solid doors with raised panels. The door to the pantry is a two-way swinging door. Although the door leaf itself appears to be a recent replacement, the original jamb design is still in place, as detailed in the original drawings. The doorways to the living room and main hall have paired side-hinged doors that were apparently installed in 1959. The other doors like them were gradually removed from

doorways leading into the living room and sitting room. Presumably, the decision to leave them in place at the dining room is an
indication that they have been used over the years to provide a level of formality, by keeping them closed as the table is being set, and opening them when the meal is ready. The chandelier was switched from the colonial-revival brass one to a Regency-revival crystal and brass chandelier.

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The dining room has flat plaster walls, with wallpaper a reproduction of an early 19th century French scenic wall paper - Views of Paris, above the chair rail cap of the wainscot. The center section of the ceiling is also flat plaster, but is painted. However, the cornice that rings the ceiling of this room is more sophisticated and delicately detailed than that found in the other rooms. It begins at the top of the walls as a multi-stage molding, the center strip of which is a dentil-like fretwork pattern. Above this molding, a coffer projects toward the center about 6 inches, and continues as a single surface around the room. Extending toward the center of the room from this is a row of small, leaf-cut modillions. About a foot from the modillions, the ceiling surface steps up about a quarter of an inch, in a line that, like the rest of the cornice, follows the complex shape of this roughly six-sided dining space.

Library

Among the main rooms of the first floor, the northwest comer room now known as the library is the area with the most telling layers of changes, particularly in its bookcases. When the house was built, this room was known as the "study." As such, it may have served as a private office for Dr. Alderman, or a den-like space where he met with other faculty members. The original McKim, Mead & White floor plan shows bookcases in the study on the east, west, and south walls. The bookcase along the south wall covered the entire length of the wall, and the one along the east wall covered the entire wall except where it was interrupted at the southeast comer by the doorway. The west-wall bookcase, shown on the drawings to the right of the chimney breast, is still in place. The east-wall bookcase was reduced in size in 1959 in order to cut the current doorway from this room to the rear hall, providing ready access to the kitchen. In 1974, most of the present bookcase and related cabinetry along the south wall was installed in place of the original bookcase design. However, in the 1974 design, a space was left open at the center specifically to allow a desk to he placed there. In 1985, the desk space was replaced by a section of matching cabinetry designed to house a television and stereo
system, behind raised-panel doors. In 1988, lighting was added at the top of the bookcase. Several of the changes that occurred in the library study over time mark turning points in the evolution of how the various presidents lived.

The decision to cut the doorway at the northeast comer of the room in 1959, for instance, signaled a major change in how the house was used. Prior to the doorway, the rear stair was primarily a servants' space (it is referred to as a "servants' staircase" in William M. Kendall's 20 November 1908 letter about things that still needed to be done to complete the house), the implication being that the president's family spent very little time in the kitchen and basement, which were work spaces for servants. Although the room was not necessarily designed to be the house's main library, the room was dominated by bookcases and was the only first-story room (other than lavatories and closets) to have only one doorway. This made it an excellent study space for quiet reading. By 1959, when a more relaxed attitude
toward kitchen and everyday living spaces prevailed throughout the United States, it was perfectly desirable to be able to move back and forth from an everyday "living room" to the kitchen. The sun room was later added at the rear of the house to provide for the same kind of relaxed, everyday activity.

A location for a television antenna is marked on the east wall in the 1959 drawings. However, the 1985 change to the south wall cabinetry, replacing the desk space with shelving, behind doors, designed specifically for a television and a stereo, signals not only a continuation toward more relaxed uses, but a marked concern for the providing electronic equipment in at least one of the first-story rooms. By the time the sun room was added, the library study was on its way back to formal use. This also reflects the increasing importance of the house for public events related to university development: the room continues to be furnished for reading and relaxation, but in a formal way that gives those who

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visit the house during formal events a glimpse at a livable but highly organized space suitable for family or guest relaxation.The room has finishes that generally match those of the other main rooms of the first story. The cornice or crown molding appears to be wood, in contrast to that of the other rooms. The radiator in the southwest comer does not have a full cover (just a shelf on top), apparently because a full radiator cabinet in this location would conflict with the south-wall bookcase design. Another radiator, located at the center of the north wall, is in a full cabinet that appears to have been installed in the 1980s. The baseboard has a three-quarter-inch round cap that is similar to that found in the living room and sitting room, but with what appears to be a smaller, simpler profile.

The west wall of the room centers on a fireplace with a wood mantelpiece that has a Doric-order frieze and half-round Tuscan pilasters, as found in the main hall. The facing around the firebox opening is painted brick, as is the hearth. Gas logs have been placed in the fireplace, controlled by a key in a wooden box that has been built into the bookcase to the right of the fireplace. The room has an oak floor with some quarter-saw floorboards and a light finish, as found throughout the first story. The flooring has been refinished recently. The room has three windows, two on the north wall and one on the west wall. An unusual alteration is seen at the top of the window casings: a section of the backband is missing from each window casing. It was apparently removed to install wood valances at some point. Electrical outlets are generally located in the baseboard, At least one outlet is located in the toe space beneath the south-wall cabinetry. The room is lit by table lamps and floor lamps, some of which are fed from floor outlets.

Brief Descriptions of Secondary Interior Spaces-derived from John Milner, Inc./Robert Silman Associates, PLC architectural plans dated 12/22/05 and illustrated in John Milner Associates, Inc. report is titled: President's House on Carr's Hill/Building Assessment & Schematic Design-Final Report.

Basement

The Basement contains mostly utilitarian spaces, including a hall that matches the approximate dimensions of the first floor hall; 3 storage areas, and a laundry room. There is a bedroom with adjacent sitting and bathrooms, as well as a small vestibule, designed originally for use by a servant. There are interior and exterior stairs for basement access.

Second Floor

The Second floor has four primary spaces: northeast, northwest, southeast and southwest bedrooms. The northeast bedroom has an adjacent private study. All of the bedrooms have separate bathrooms. The stairs from the first floor hall access a large landing and a second set of stairs provide access from the first floor secondary or private area, kitchen and kitchen entry to library. Most of the bedrooms have individual closets.

Third Floor/Attic

The Third Floor is about half attic storage space, a significant amount under the portico roof, on the south end of the floor plan. The northern end of the plan presently includes one bedroom, an office, and a playroom. The bath is a share space. The stair access is from the northern end of the house, access from kitchen area. The attic most likely served as living quarters and workspace for servants at the period of construction.

Carr's Hill -Additional Buildings/Landscape

In addition to the President's House, there are four other buildings that contribute to the architectural significance of the property. In order of construction dates: Buckingham Palace, 1856; Carr's Hill Guest House, c. 1840; Leake

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Cottage, c. 1870; Carr's Hill Carriage House (President's Garage), 1908. All four buildings blend in with the soft red brick tone of the President's House—all buildings, including Fayerweather Hall feature brick construction.

The individual building descriptions are derived from David J. Neuman's University of Virginia: 2006 Historic Preservation Framework Plan.

Buckingham Palace

The one-story gable-roof cottage contains two rooms and dates to the period when Carr's Hill was run as a boarding house by Mrs. Sydney Carr. The house is located on the western side of the President's House. The brick masonry construction is American 1:7 bond and features a colorwash and penciled mortar joints. The central chimney stack and original fenestration pattern are still intact.

Carr's Hill Guest House

The two-story, single-pile, gable-roof cottage with gallery porches contains four rooms, two on each floor. A pre-1895 image shows this building as part of a group of gallery-fronted dormitories that expanded across the hill from Leake Cottage to the west, forming an "L" pattern. The buildings that formed the "L" plan, west of the Guest House are gone. Presently, the guest house is situated to the north of the President's House, behind the current North Garden. The character-defining features of the cottage include: central chimney; gable roof, covered with standing-seam, lead-coated copper-featuring a Philadelphia gutter; two-story gallery with exterior stair; wood trim boards along rakes of gable; older fenestration/wood frame sash windows; original door surround at second floor. On the interior: two story, single pile, double cell plan with central chimney; window frames and architraves and doorways and architraves.

Leake Cottage

The one-story Leake Cottage building is only the remnant of a much larger edifice. The remaining structure has been enlarged on at least two occasions, and the south wall has been rebuilt or at least heavily repointed. Some original windows and doors remain. The kitchen and restroom finishes date to the 1950s. The original 1870s building had a hipped roof and in a late 19th century photograph the building featured a pedimented gable with a semi-circular vent. The complex roof was altered in the 20th century. The exterior features a low-pitched roof , a brick chimney, single-bay front porch and benches, wooden cornice and eaves, wooden sash windows and frames, and wooden front door and frame. The interior features some historic front door and trim, early doorways and trim, and earlier window sash and trim

Carr's Hill Carriage House (President's Garage)

The tall one-story building serves as the garage for the President's House. Attributed to McKim, Mead & White, the

building appears to be either salvaged parts of the earlier buildings that comprised the antebellum setting of Carr's Hill or one of the dormitories that actually sat on the site, substantially renovated for use as a carriage house. The roof framing incorporates much reused material. The present building is the product of work carried out during the construction of the President's house and redevelopment of Carr's Hill in the opening years of the twentieth century. The carriage house incorporates an earlier building within its structure. The exterior features an overall rectangular form with a finely designed story and a half gabled central pavilion entry that projects out form the building and introduces light to the interior through a thermal window (ultimately a reference to Roman bath designs). The hipped roof covered with lead-coated copper standing-seam sheathing, and is capped with a small cupola. The building also features historic sash windows, double door and an overhead door. The interior has a double depth, tripartite plan with historic four panel doors and architraves. The

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roof framed with reused material—possibly scavenged from the older dormitories that were on site at the time of the President's House construction.

President's House Landscape at Carr's Hill

Carr's Hill rises to an elevation of 592 ft., gently on the eastern side, but more abruptly on the western face. The buildings and landscape features there represent the University's northward expansion late in the 19th century. A variety of University-related functions have occupied this locality. From 1830-1905 Carr's Hill was the site of several boarding student residences and thus helped relieve some of the housing burden from the Lawn and Dawson's Row. The visual significance of the hill and its proximity to the Rotunda, were key determinants in its being chosen as the site of the University President's House. McKim, Mead & White, who had recently planned and built an ensemble of academic buildings at the south end of the Lawn and reconstructed the Rotunda after its destruction by fire in 1895, designed the dwelling. The University has since built frequently in this area, driven by the competing needs of athletics, the arts, fraternities, and the President. Today, the spatial organization of Carr's Hill reflects a diverse collection of buildings, featuring Classical Revival, Colonial Revival and International styles. The buildings range in sizes from the diminutive two-room Buckingham Palace to the large Campbell Hall (Architecture School) and Culbreth Theatre, both academic buildings that are not included in this nomination boundary, but form the environs of Carr's Hill. Carr's Hill also features an unusual, more private landscape area, Meade Palmer's oval garden west of the mansion. While the front lawn of the President's House has remained relatively unchanged, the area behind and off to the sides have changed with each successive President's needs.

Major changes have occurred in the general landscape of the hill since Mrs. Brockenbrough's boarding house provided rooms for nearly 50 students during the first half of the 19th century. That landscape represented growth and change. Today, several significant layers exist side by side. These include fraternities, athletics and recreation, the arts, the President's House, offices, modern buildings for student classrooms and a library. Significant designers and contributions to the landscape include Warren Manning's Master Plan for 7 fraternities (1908), Frank Hartman's double row of white pine and dogwood trees along University Avenue (1940s); (1905), and Meade Palmer's design for the landscape setting around Madison Hall (1961). Other extant historic features include Carr's Hill Field, Mad Bowl, and the terrace around the Bayly Building. Sasaki, Dawson, & DeMay zoned Carr's Hill an Arts Complex in 1965.

The area of Carr's Hill within the boundary of the nomination includes the following designed landscape features: President Darden's planting of azaleas (ca. 1930s) that were retained in Meade Palmer's design of the oval garden (1995) and William A. Lambeth's role in grading the Hill in front of the President's House.

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Summary Statement of Significance

Carr's Hill is significant for its association to important events in the University of Virginia history, namely the establishment of the office of University President (1905) and for the architectural design of Mckim, Mead and White, one of the nation's most prolific and notable architecture firms during America's Gilded Age. The statewide significant President's complex at Carr's Hill features several significant dates. Buckingham Palace, a small two room cottage to the west of the President's house, was built in 1856 (just 30 years after the completion of Jefferson's Rotunda). The University changed governance from a collective faculty body to a President in 1904 and Edwin Alderman became the first University President in 1905. Stanford White began work on the President's House in May of 1906. White died a month later and William Kendall would take over the project for the firm. The carriage house was completed in 1908 and probably served as a work area as the house construction continued into 1909. The period of significance runs up to 1957 (50 year cut off point at the time this nomination was drafted). Since Carr's Hill mansion has served all of the the University's Presidents, it may be worth updating the nomination in the future as a better understanding of post 1957 University Presidents becomes clearer. Edgar Shannon, for instance, oversaw the school's evolution into a coeducational institution, and he also served during the period of University integration of African-American students into undergraduate and graduate programs.

Resources: The following are all contributing resources. There are no non-contributing resources.
Buildings: President's House, Guest Cottage, Buckingham Palace, Leake Cottage; Sites: landscape within boundary; objects: two iron capitals that were salvaged from the ruins of the Robert Mills Rotunda Annex after the 1895 fire.

University of Virginia President's Residence/ Criterion A

The President's House on Carr's Hill is significant under Criterion A in the area of Education for its association with the inception of an important paradigm shift in the history of the University of Virginia. It was the physical manifestation of the university presidency, newly established in 1904, and hence of the end of the early administrative structure derived by Thomas Jefferson at the university's founding. It is a prominent symbol of the university's transition and a reminder of its continual changing needs. Since its completion in 1909, it has housed seven university presidents, who collectively oversaw the university' transformation through several architectural, academic, and social incarnations, beginning with Edwin Alderman (president 1905-1931). The President's House has retained a high degree of integrity, remaining a commanding and dignified presence atop Carr's Hill. Though several modifications have taken place since 1954 to keep the building comfortable for modern lifestyles, much of the historic fabric is intact.[1] Given differing presidential agendas and areas of architectural and academic emphasis, the President's House is the only building that can be intimately and personally associated with all university presidents and the office as a whole. It has come to be an important focal point for the university's campus, and has hosted numerous events for students, faculty, alumni, and visitors. Extending well past its original impact as the symbol of the new era, its significance as both a center of power and a target of protest for the university community has endured to the present day.

Historical Context

Early Administrative Structure

Thomas Jefferson's original design for the administrative structure of the University of Virginia emphasized not a single person as the nucleus of power, but rather the collective faculty members. At the head of the collective was a faculty chair, in the place of first among equals, but pointedly not the sole representative for university administration.

Until this structure was discarded in 1904 with the establishment of the presidency, the University of Virginia was the only major university in the United States to operate in this way. The first faculty chair was George Tucker, a U.S. Congressman, and the position rotated periodically.[2] Students were expected to be essentially self-governing, and for faculty Jefferson intentionally avoided members of the clergy, choosing instead recognized specialists in particular fields of study.

Rather quickly, however, it became apparent that Jefferson's ideals of student self-government and administration would conflict with reality. The students, who were accustomed to such regular pursuits as gambling and carrying firearms, became notorious for unruly, disruptive behavior, as well as a lack of respect for faculty members. A series of brawls and attacks on professors resulted in the Board of Visitors enacting a strict set of regulations aimed at curtailing riotous student behavior, which controlled everything from when students rose in the morning, to their clothing, to how they spent their money. These regulations proved highly unpopular and engendered fierce resentment among the student population. Even worse behavior ensued, culminating in 1840 with the murder of John A.G. Davis, law professor and faculty chair, by a student. Following this shock, disruptions gradually decreased and the Honor System was introduced in 1842. Faculty chair Henry St. George Tucker, Davis' successor, revoked the strict regulations later that year.[3] It was clear, however, that the current administrative system had serious flaws.

One particular event in 1895 finally made plain the need for a change in the administrative system, and the necessity of a central figure responsible for university affairs. On October 27, the Rotunda Annex caught fire and eventually spread to the Rotunda, causing extensive damage including the collapse of the dome. The Rotunda fire was

undoubtedly a tragedy, but ushered in what many saw as an opportunity to respond to the changing needs of the university.

Post-Rotunda Fire Transformation

For the Rotunda's reconstruction, the university hired Stanford White, principal of McKim, Mead and White in New York. White also closed the south end of the Lawn by designing Cabell, Cocke, and Rouss Halls, which added additional and specialized classroom space for engineering and science labs.[4] The enormity of and organization required for these tasks made clear the need for a leader who could devote his time to university administration, without splitting his attention with the rigors of teaching. Every other leading university in the country operated under such a form of governance, and the University of Virginia was coming under increasing pressure to do the same. In 1902, the presidency was offered to Woodrow Wilson, then a professor at Princeton, but he declined. An alternate was found in Edwin Alderman, a North Carolinian who had previously been president of the University of North Carolina from 1896-1900, and a professor at Tulane when he was approached by the Board of Visitors in 1904.[5]

The office of the presidency, Alderman, and the President's House all made their mark on university society. Stanford White was again hired to design the house, though his firm modified his plans and completed the house in 1909, with much input from Alderman and his wife, after White's unexpected death in 1906. The house, with its accompanying carriage house also designed by the firm, accompanied a new, strong administrative structure and emphasized the president's hierarchical position atop a prominent hill formerly used for student housing northwest of Jefferson's "Academical Village".[6] It was consciously designed to have an imperial presence, befitting the gravity of the office it represented.

A well-known promoter of public education throughout the South, Alderman set out to elevate the status of the professional schools and improve the university's financial and academic position. During his tenure, he oversaw the creation of an Education School, the completion of a hospital east of the Lawn which would allow medical students to receive their clinical education on site, and the convening of an Architectural Commission to evaluate new development possibilities for the university's future.[7] In step with his promotion of public education, Alderman also increased the numbers of students from public schools in university enrollment, and dramatically increased the university's endowment through the doubling of annual General Assembly appropriations for the institution.[8]

Alderman developed tuberculosis in 1912, and was hindered with health problems until his death in 1931. Nonetheless, his impact on the university's development and stature was profound, and celebrated by his peers and by scholars. A resolution of the Alumni Board of Managers passed after his death stated he was "…an orator without rival; a statesman without artifice; a philosopher without fanaticism; a scholar without pedantry; an administrator without pride; an instructor without bias; a wit without vinegar; a Christian without cant; a friend without hesitancy." Noted Jefferson biographer Dumas Malone summed up Alderman's significance to the university and education in general thus: "…This wearer of the mantle of Jefferson will continue to be regarded as one of the torchbearers of his time."[9]

As the President's House has housed each university president, it has remained at the center of university politics, development, and sometimes controversy, in the form of parties, fundraisers, and protests. John Lloyd Newcomb,

Acting President, was selected as President in 1931 following Alderman's death, a post he held until 1947. Newcomb was known for his financial and academic conservatism, which sat well with both students and faculty.[10] A contrast to Alderman in personality and public stature, Newcomb was modest, shy, and mostly unknown, though his ability in managing university affairs was substantial and well-appreciated. He was interested in the philosophy of education, and encouraged a broader approach to the engineering department, which encompassed less customary disciplines typical of later engineering schools. However, his most enduring contribution came in his skilled financial and administrative management of the university during the Great Depression. Due to his professional abilities and personal knowledge of the university financial structure, the institution remained moderately stable in comparison to other universities, and no faculty member went without a single paycheck.[11]

Colgate W. Darden, Virginia Governor from 1942-46 and Chancellor of the College of William and Mary from 1946-47, was selected as the third President and served from 1947-59, not without some controversy. Though he was favored by university alumni and the Alumni Board of Managers, students and faculty were significantly cooler to his appointment. Faculty members viewed him skeptically because he was not a long-term academic, and students feared his negative views on fraternities. Despite the disagreement, this did not manifest publicly, and he was easily installed in the post.[12]

Darden had long been known for his desire to improve state education at all levels, and he quickly set about increasing the percentage of public school students enrolled in the university.[13] He encouraged emphasis on education and science, overseeing the establishment of a School of Business Administration, the expansion of several scientific and
mathematical programs, and the expansion of the hospital. Nonetheless, his visions for the institution's future were informed by its past. The hospital design reflected Darden's commitment to preserving the character of the Lawn

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through its orientation onto Jefferson Park Avenue, thereby reducing traffic around the Jeffersonian core and directing student life back to its original nucleus.[14] Significantly, he also instigated state legislation making it commonwealth policy to encourage state institutions to develop private endowments, enabling the university to build a substantial endowment it could use as needed.[15]

Student concern over Darden's views on fraternities, which became clear during his tenure as governor, continued to rankle despite their public support at his inauguration. The President's house became the occasional focus of resentment, as cross burnings meant as protests to his administrative toughness on fraternities were held near it. Darden was unphased, however, and commented to the local paper that he didn't care how many crosses were burned, but asked that the students please not lean them on the oak trees in front of the President's House due to the harm caused to the trees.[16]

Following Darden's administration, Edgar W. Shannon took the position from 1959-74, entering at an auspicious time for university academic advancement and social evolution. Interest in education was high, and more federal money was becoming available through organizations such as the National Science Foundation and the National Institutes of Health. Applications to the university increased, which provided opportunity for the administration to tighten admissions and academic standards, while overseeing social and architectural changes to the university environment. Shannon hired several eminent scholars as professors, and increased the library and other support facilities.[17] The first African American student had entered as a Law student in 1950, but it was not until 1964 that the Civil Rights

Act compelled the university to fully open its doors to African Americans. Similarly, an order from a three judge panel and a faculty committee recommendation enabled women to attend beginning in 1971. It was during this time that the custom of students wearing coats and ties to class was abandoned.[18] This social revolution was mirrored by the modern designs of new campus architecture, supported by the diffusion of design decision-making by Shannon into numerous committees, without a "Master Plan" for architectural development and cohesion.[19]

The university's fifth president was Frank L. Hereford, Jr., a physics professor who had taken part in the Manhattan Project during World War II. Hereford was a graduate of the University of Virginia, both at the undergraduate (1943) and graduate (1947) levels. He had been instrumental in recruiting faculty for many fields, and is largely credited for the creation of the Center for Advanced Studies, which offers incentives for attracting eminent scholars to the university. It was under his administration that the still largely homogeneous university demographics evolved into a much more diverse college society. He is also credited for encouraging the development of the university as an athletic force, and oversaw what was at the time the largest capital campaign in the university's history, which raised nearly $146 million. Hereford held the post from 1974-85.[20]

Law scholar Robert M. O'Neil was chosen as the successor to Hereford, serving from 1985-90. A free speech advocate and authority on the First Amendment, he had previously been provost of the University of Cincinnati, Vice-President of Indiana University, and President of the statewide University of Wisconsin system. Until Spring 2007, O'Neil was a professor in the Law School, and director of the Thomas Jefferson Center for the Protection of Free Expression.[21] During his administration, he oversaw the establishment of the first residential college, originally called Monroe Hill College but now known as Brown College, the University of Virginia online library catalog, and the opening of the new University Hospital in 1989.[22] The university gained world increasing recognition in many academic fields, and in 1987, the University of Virginia Grounds and Monticello were named a World Heritage site.

The current and seventh president of the University of Virginia is John T. Casteen III, an English Professor and former Virginia Secretary of Education. He holds a B.A., M.A., and Ph.D. from the university. As secretary, he was known for reforming secondary and higher education, as well as statewide college desegregation efforts. He is currently overseeing a restructuring of the university administrative and governance structures, and expansions of the university's physical facilities.[23]

Not only since its construction, but from its very conception as well, the President's House on Carr's Hill has been a symbol of the drivers of university growth, as well as the harbinger of change to university structure. Its physically commanding design and location have appropriately represented the prominence of the presidency of one of America's leading universities. It retains the essential historic character of the design by McKim, Mead, and White, and its integrity is highly intact. The President's House, a conscious attempt to represent physically the preeminence of the office of university president, remains representative of the new era of university history begun with the creation of the presidential administrative structure in 1904.

Residential Design by McKim, Mead and White/Criterion C

Known as the firm that set the standard for American architectural styles in late nineteenth century, the firm of McKim, Mead and White was commissioned to design buildings and establish a campus plan shortly after the 1895 University of Virginia Rotunda fire. Their work would set the stage for the next century of University development.

The President's House design, begun by Stanford White in 1906, was finished by the firm's William M. Kendall in 1909. White was killed in a tragic incident in June 1906, right at the time when he was working with the Alderman family to refine the house design. The President's House is a significant example of residential work by the McKim, Mead and White firm. It is the only know surviving residential design by the firm in Virginia. It ranks as one of the most formal Southern Colonial style buildings built at that period. The President's House on Carr Hill meets the eligibility requirements for Criterion C. In addition to the President's House, four other buildings and the landscape (one site) contribute to the significance. Since Buckingham Palace dates to 1856 and relates to University student housing use, the period of significance of 1856 to 1957 is chosen. The ninety-nine year period spans a period of great physical and institutional expansion at the University of Virginia.

Carr's Hill before 1906

Where to house students had been a perennial problem as enrollment rose during the university's first century, and one solution was the Carr's Hill area. Mrs. Sidney Carr had had run a boardinghouse and dining hall for students here since the 1850s, until the university purchased the Carr's Hill property in 1867. After the boardinghouse burned later that year, the university used materials from it to construct new dormitories and a dining hall. Most of these buildings were demolished when the president's house was built, though the antebellum Buckingham Palace and Guest House still remain.[24]

Mckim, Mead and White at the University of Virginia

The University faced loss, but gained a great opportunity when the Robert Mills-designed 1853 Rotunda Annex caught fire and burned the Jefferson-designed Rotunda, leaving just a brick shell. Eventually, the firm of McKim, Mead and White were hired to rebuild the Rotunda. While the exterior of the restored Rotunda still had its general Jefferson-period appearance, Stanford White had reworked the interior from a three to a two level interior. The White interior

featured the basement floor and a large, tall-height library space with multiple stack levels surrounding the open central area. McKim, Mead and White constructed three new academic buildings at the south end of Jefferson's lawn, effectively creating a new quadrangle and closing off the vista towards the south. Unlike Jefferson's cornucopia of Roman and Greek styles, Cocke, Cabell and Rouss halls were solidly Greek—no large curvilinear elements incorporated into the details. The red brick and white details blended well with materials and textures of Jefferson's work. The new direction of the University was established, and the large meeting and classroom spaces lost when the Rotunda became the dedicated library, were introduced in the southern lawn additions.

A new cross axis was created at the southern end of the Lawn and this enabled the university plan was for expansion to the east and west. Architect Paul Peltz (architect of the Library of Congress, completed in 1897) added several of the next major buildings towards the southeast, Randall Hall was completed in 1898-99 and the original section of the University Hospital was completed in 1899-1901. Edwin Alderman became the first University President in 1905 and it was decided that a house should be built to solidify the new executive management structure. McKim, Mead and White were brought back in 1906 to complete the President's House and Garrett Hall, the planned dining commons.

The area to the north of Jefferson's original grounds had already started developing before the Civil War. The diminutive Buckingham Palace was finished in 1856 and matches the size of a typical residential dependency for a rural plantation. Predating the President's complex (and the Rotunda fire), Fayerweather Hall (Carpenter and Peebles,

1892-93), purpose-built as a gymnasium, was sited with its portico facing southward, towards the central grounds. Also part of the recent landscape when Stanford White developed initial plans for the President's House, Madison Hall (Parish and Schroeder, 1904-1905) had been built as a YMCA. Madison Hall faces University Avenue and its in antis entrance bows to Stanford White's north Rotunda portico directly across the street. The pattern of facing University Avenue and the Jefferson grounds was well-established when Stanford White developed his plans for the President's House. The grand portico would face south from the highest point just north of the Rotunda. President Alderman made strong intentions to define the growth of the University when he commissioned Warren Manning to create a University plan in 1908 and also in 1913. The architecture of the University during the Alderman years would follow the University Beautiful movement and the style to encourage the plan had been well established by McKim, Mead and White and Paul Peltz. The eclectic Brooks Hall (John Rochester Thomas, 1876-77), and the Gothic University Chapel (Charles Emmett Cassell, 1884-1890) were later viewed as deviations away from the Classical inspirations of Jefferson. McKim, Mead and White who had reestablished a more scholarly approach to Classical architecture, as made clear at the Columbian Exposition of 1893 or in major statement like Pennsylvania Station (1905) that America had discovered its roots in a strong republican and sometimes imperial expression. The firm established legitimacy of the new President by creating a strong work of Southern Colonial Revival design at the President's House, which, unlike the firm's more pure Greek style buildings of the south Lawn, exhibited Greek and Roman detailing and recalled, though distantly, some of Jefferson's work on the Lawn.

Carr's Hill Architecture: the Aldermans and McKim, Mead and White

When the Aldermans moved from New Orleans to Charlottesville, they had an idea for the house design of the President's residence. They proposed a "New Orleans" style house. Upon seeing some of White's initial drawings, President Alderman remarked that "the house[as then proposed] is practically without porch room. The front porch is too narrow. Should be16 feet wide. I would rather sacrifice some colonial style for comfort. In this climate lots of porch room almost necessary." White thought that their plan was not practical, and set out to take his preferred

approach which resulted mostly in significant form, style and features of the current house (after his death in 1906 other members of the firm completed the details). White commented that the New Orleans plan was "really a semi-detached city street villa … without the balance and dignity that the President's house … should have." White was killed only a short time making this comment, and Mrs. Alderman may have been one of the last clients to visit him in New York to discuss a project. She was to meet White to discuss revised plans on Friday, June 22, 1906. White was murdered the following Monday.[25]

White's death in 1906 allowed for some adjustment in the final design. William M. Kendall became the leader for McKim, Mead and White and would see the President's House project to completion. Details such as the originally planned Ionic columns were changed to Doric, White's preference, and a western porte cochere, a feature that White had not favored, was added (just to name a few of the give and takes). In the end, we know that the President's House started with initial schemes by Stanford White and the detail follow through by William Kendall and other members of the McKim, Mead and White firm—with much attention paid to the Alderman's needs and stylistic desires.[26]

Buckingham Palace, Carr's Hill cottage and Leake House related the earlier student boarding house complex on Carr's Hill. A nineteenth century image shows Blue Cottage in 1867, a simple 2-story galleried frame house—no frame buildings survive in the present complex. As work was begun on the complex the three earlier buildings were retained and the President's Garage or Carriage House appears to have used older materials, possibly from buildings

on site, and possibly utilizing some of the surviving foundations or walls of an earlier gallery-fronted dormitory, much like the surviving cottage. The fanciful Garage was completed in 1908, before completion of the new house.

Carr's Hill Design and Southern Colonial Revival in Virginia

Southern Colonial Revival was gaining in popularity at the time of the President's House construction. McKim, Mead and White had designed the William Edgar House (Newport, Rhode Island, 1884-86) an early example of Colonial Revival, but the Edgar House features a relatively restrained one-story portico. The monumental columns and large, often deep, portico characterized the Southern Colonial Revival. Interestingly enough there are few residential precedents from the Colonial period that feature this large style portico. In Virginia, the Custis Mansion at Arlington Cemetery, the Virginia State Capital and Berry Hill (Halifax County) are good examples of monumental portico design. The large portico appears on the Connecticut and Kentucky exposition buildings in 1893 at the World's Columbian Exposition (Chicago). The Jamestown Exposition featured some Southern Colonial porticos, most notably the Negro Building by Black architect W. Sydney Pittman. The movement towards this style of house even influenced owners of older houses to remodel and install a large portico (sometimes with balcony feature above the front door) In Richard Wilson's *Colonial Revival House*, he titles the section on this branch of Colonial Revival: "Columnitus Gigantus or the Old Southern Colonial."[27] Wilson notes that the columns represented the myth of the plantation and the benevolent owner. It is somewhat ironic that buildings like the Custis Mansion (1803-1818) or Berry Hill (1842-1844) were Greek Revival works of the 19th century and were far removed from the Colonial period and most of that period's smaller-scaled architecture.

Other examples of Southern Colonial Revival houses that are contemporary with Carr's Hill include a few examples in Richmond and several in Charlottesville. Richmond's W. Scott-Bocock House features the Beaux Arts style with an elaborate flat-roofed portico supported by fluted Corinthian columns. Designed by Noland and Baskervill in 1908-1911, this house is noted as being Richmond's version of Richard Morris Hunt's Marble Hall in Newport (1892).[28]

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Richmond's Monument Avenue developed over a thirty year period and featured some of the finest urban free-standing houses in the South. The predominant style of the Avenue became Colonial Revival. Walter Dabney Blair may have referenced the design of Carr's Hill at his 2327 Monument Avenue House. Designed in 1913, just four years after the completion of Carr's Hill, the portico and five-bay width, as well as the radial transom with balcony overhead match Carr's Hill details. Several contemporary houses are worth mentioning in the Charlottesville and Albemarle County areas. K. Edward Lay places Carr's Hill in a class of houses that reintroduced Classical design on many significant works of local architecture. Richmond architect D. Wiley Anderson designed Ednam, west of Charlottesville, in 1901. Exhibiting the large portico with Ionic columns, the overall proportions are more similar to a Victorian house. Also designed in 1901, Guthrie Hall, in the Keene area of the County, was the work of architect Frederick Hill (of McKim, Mead and White) Featuring a hexastyle portico, the house is built in smooth light tan stone—despite the formal portico, this house is a rustic estate. Charlottesville's Eugene Bradbury was one of the local leaders of Colonial Revival. His Lewis Mountain House of 1909 features a tetrastyle portico and is constructed in a light tan stone, like Guthrie Hall. Lewis Mountain is perched on a high hill just to the west of the University Lawn and Carr's Hill—and was built at about the same time period. A little further to the west, the Greek Revival styled Westover, designed by Richmond architect Claude K. Howell in 1915-16, may have been influenced by the President's House. Executed in stucco, with a very bold and simple Greek Doric portico, the house has the similar five bay wide dimensions, a similar radial light in the tympanum and an under portico balcony over a radial transom. Howell flattened his portico at Westover and it succeeds in exaggerating the cornice and substantial columns.

Ultimately, Stanford White and William Kendall must have realized that the Presidents House would reflect some of the Jeffersonian features of buildings on the Lawn. The simple, but bold portico on Carr's Hill, is subordinated to the new portico that White finished on the north side of the Rotunda. Several of the Pavilions may have informed the designers. Most notable of these, in particular, are the Pavilions with double-height porticos, numbers I, II, III, IV and X. Certainly, the pedimental hoods over the President's House windows echo those on the Rotunda.

The house informed by the creative minds of Stanford White, William Kendall, the Alderman family and most likely other members of the McKim, Mead and White firm has served its originally-intended function for nearly 100 years. As the University Presidents have placed their stamp on the buildings it has evolved carefully. The house is the symbol of the University President and it is likely that this important design, viewed by the thousands who have passed through the University, students, faculty and visitors, has influenced the design of residences and other college buildings. Carr's Hill architecture and landscape is an important legacy of the University that was founded and informed by Thomas Jefferson. When Stanford White began work in Charlottesville, less than 100 years after the original University was built, he would extend a tradition that still continues to this day, the invitation to the nation's leading architects to come and design at the University.

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Endnotes

[1] John Milner Associates, Inc. *University of Virginia, President's House on Carr's Hill: Building Assessment and Schematic Design Final Report*. Charlottesville, Virginia, 2006, p. 2.
[2] Virginius Dabney, *Mr. Jefferson's University: A History*. University of Virginia Press, 1981, p. 7.
[3] Ibid, p. 9.
[4] Richard Guy Wilson and Sara A. Butler, *University of Virginia: A Campus Guide*. Princeton Architectural Press, 1999, p. 12.
[5] Dabney, p. 42.
[6] David J. Neuman, *University of Virginia: Historic Preservation Framework Plan 2006*, p. 12; Wilson and Butler, p. 13.
[7] Neuman, p. 16.
[8] Dabney, p. 45.
[9] Both are quoted in Dabney, p. 136.
[10] Dabney, p. 137.
[11] Ibid, p. 141.
[12] Ibid, p. 271.
[13] Ibid.
[14] Neuman, p. 19-20.
[15] Dabney, p. 424.
[16] Ibid, p. 286.
[17] Wilson and Butler, p. 15.
[18] Neuman, p. 22.
[19] Ibid, p. 23.
[20] University of Virginia, Office of the President: http://www.virginia.edu/president/report04/milestones.html.
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[22] University of Virginia Timeline: http://www.virginia.edu/aboutuva.html.
[23] University of Virginia, Office of the President: http://www.virginia.edu/president/biography.html.
[24] National Register Nomination, "Rugby Road-University Corner Historic District", Virginia Department of Historic Resources file 104-0133, Richmond.
[25] Milner, p. 3-6.
[26] Ibid. p. 9. The Milner report details the limit of White's design and the Alderman's influence on the final work.
[27] Richard Guy Wilson, *The Colonial Revival House*, University of North Carolina Press,2004, p. 50-51.
[28] Richard Guy Wilson, Editor, *Buildings of Virginia: Tidewater and Piedmont*, Oxford Univeristy Press, 2002, p.247.

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Geographical Data

Verbal Boundary Description: (To be completed MW)

Boundary Justification: The boundaries for Carr's Hill include the President's House, four ancillary buildings, the landscaped areas of the property, including terraced front yard, rear and side gardens and the west garden. Carr's Hill is traditionally a larger area, but the buildings on the rest of the hill do not relate to the President's residential use. The Architecture School, Bayley Museum, Fayerweather Hall, and fraternity houses are excluded from the boundary.

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